



EYES AND NO EYES

OR
THE ART OF SEEING.

WRITTEN BY
W. S. Gilbert

COMPOSED BY
F. PASCAL.

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Vocal Score 4/- net.

Libretto 1/6 net.

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Eyes and no eyes.

or

THE ART OF SEEING.

Written by
W. S. GILBERT.

Music by
F. PASCAL.

INTRODUCTION.

Allegro con brio.

PIANO.



The image displays a page of musical notation, likely a score for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a more active line in the bass. The second system continues the melodic development. The third system features a more complex texture with multiple voices. The fourth system shows a melodic line in the treble and a more active line in the bass. The fifth system features a melodic line in the treble and a more active line in the bass. The sixth system concludes the piece with a final chord and a dynamic marking of *pp* (pianissimo).

Tempo I.



Tempo di Valza.



The image displays a page of musical notation, likely for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two sharps. The second system features a treble clef and a key signature of two sharps, with a dynamic marking of *p* (piano) in the first measure. The third system has a treble clef and a key signature of two sharps, with a dynamic marking of *ff* (fortissimo) in the first measure. The fourth system has a treble clef and a key signature of two sharps. The fifth system has a treble clef and a key signature of two sharps. The sixth system has a treble clef and a key signature of two sharps. The notation is written in a style typical of 19th-century musical manuscripts.

As I at my wheel. (SONG)

Nº 1.

(Clochette.)

Andantino.

CLO. AS I at my wheel sit spin -

CLO. ning I think of my maid - en state, For I am, at my

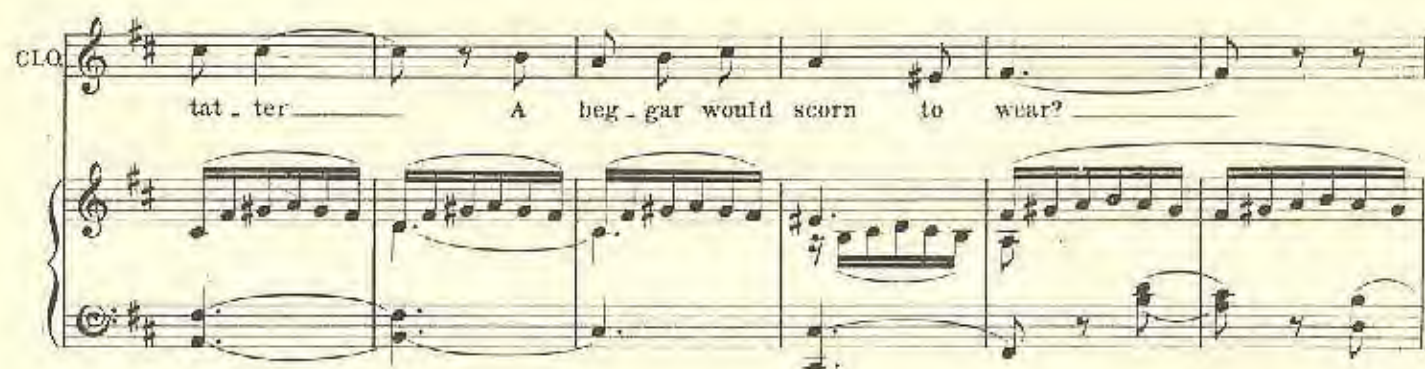
CLO. life's be - gin - ning A thread in the hands of Fate,

CLO. For I am, at my life's be - gin - ning A thread in the

CLO. hands of Fate.

CLO. Shall I dwell a - mong crowds that flat - ter A

CLO. robe for a king to bear, Or a poor lit - tle rag of a

CLO.  tat - ter A beg - gar would scorn to wear?

CLO.  As I at my wheel sit spin -

CLO.  - ning I think of my maid - en state, For I am, at my

CLO.  life's be - gin - - - ning A thread in the hands of

CLO. Fate, For I am at my life's be - gin -

CLO. - ing A thread in the hands of Fate, in the

CLO. hands of Fate, of

CLO. Fate.

dim.

Scena.

Nº 2.

(Nicolette.)

Andante assai.

Yes, yes, I am that mis-e-ra-ble

Beau-ty, Whose lot it is to wither hearts and homes, Who

in the course of her un-hap-py du-ty, Brings grief and mis-e-ry wher-er she

roams. The man who on me sets his eyes

Eyes and no eyes.

N. 10473.

N

He — is my prize! He can't es-cape — he

N

pines and dies! This state of things goes on from bad to worse,

poco rall.

Lento.

N

I am so fair — So pass-ing fair — So dan-ger-ous-ly fair —

dolce

Tempo I.

N

That peo-ple call me, the Do-mes-tic curse.

f f f

Allegretto.

N

Wo-men a-void me like a plague, For they have heard tales: strange and vague,

N

Told at the fire with ba-ted breath Of beau-ti-ful witch-es who lure to death Of

N

hus-bands false and cheat-ed wives Of bro-ken hearts and wast-ed lives Of

N

su-i-cides in chill des-pair, Oh! so-ci-e-ty

N Oh, So-ci-e-ty, Is it my fault if I am fair? Oh, So-ci-e-ty,

N Oh, So-ci-e-ty, That I'm a Ba-sil-isk is too true, But Oh, So-ci-e-ty,

N Oh, So-ci-e-ty! What in the world would you have me do? I'm

N do an-y-thing you like I'm sure, I'll dress in cot-ton and cheap ser-ges

N

Black - en my face like a Black - a - moor, A Black - a - Moore - and -

N

Burgess Stroll in the Park in a Life - Guards - man's boots,

N

Smoke chee - roots, Pull out my eye - lash - es by the roots,

N

Pad my - self out Till I look stout, My H - 's

N

drop Squint, limp, lol - lop and flop, Go to

N

din - ner - par - ties in a great paste - board nose, (Or one of gut - ta - per - cha

N

plas - tic) And walk a - bout with my head bare And

N

wear no - thing on it but a Rose, On a piece of e - las - tic. Adagio.

Eyes and no eyes.

N. 10473.

N Use-less, a - las, would be the vain en - dea - vour For if I

N did all this (though you may doubt me) They'll still be some-thing so re-mark-a-ble a -

N - bout me That men would stare at me as much as ev-er! For, a -

N - las, I am that mis-e-ra-ble Beau-ty Whose lot it is to with-er hearts and

N

homes. — Who in the course of her un-hap-py du-ty Brings

f

N

grief and mis-e-ry where-er she roams.

f

(exit NICOLETTE)

dim.

pp

cue "We are called "The Coincidental Infants?"

Trio.

No. 3.

Clochette, Pierrot and Arlequin.

Moderate grazioso.

(A)

Of our pa-rents each child is the

(CLO)

(P)

son. Yet you had the same fa-ther and mother. In number we're two— I am

(A)

(P)

one, And I, if you please am the o-ther. Our lives did to-ge-th-er be-

(CLO)

(A)

- gin, A fact they've no rea-son to smother. More-o-ver each one is a

Eyes and no eyes.

N. 10473.

(P) *poco rall.*

A twin, And each of the twins is a brother!

colla voce

CLOCHETTE. *a tempo*

Oh, pray, to their his-to-ry hark Their sto-ry is sing-u-lar

PIERROT. *a tempo*

Oh, pray, to our his-to-ry hark Our sto-ry is sing-u-lar

ARLEQUIN. *a tempo*

Oh, pray, to our his-to-ry hark Our sto-ry is sing-u-lar

a tempo

leggiaro

CLO. ve-ry, And just-i-fies well the re-mark, Oh!

P ve-ry, And just-i-fies well the re-mark, Oh!

A ve-ry, And just-i-fies well the re-mark, Oh!

CLO. der-ry, oh, der-ry down der-ry Oh

P der-ry, oh, der-ry down der-ry Oh! pray to our his-to-ry

A der-ry, oh, der-ry down der-ry

CLO. pray to their his-to-ry hark Their sto-ry is sing-u-lar

P hark Our sto-ry is sing-u-lar ve-ry sing-u-lar

A Oh pray to their his-to-ry hark our

CLO. ve-ry And just-i-fies well the re-mark Oh!

P ve-ry And just-i-fies well the re-mark Oh!

A sto-ry is sing-u-lar ve-ry And just-i-fies well the re-mark Oh!

Eyes and no eyes.

N. 10473.

CLO der-ry, oh der-ry down der-ry And just i-fies well the re-mark, Oh!

P der-ry, oh der-ry down der-ry And just i-fies well the re-mark, Oh!

A der-ry, oh der-ry down der-ry And just i-fies well the re-mark, Oh!

CLO der-ry, oh der-ry down der-ry. They were

P der-ry, oh der-ry down der-ry.

A der-ry, oh der-ry down der-ry.

CLO born the same minute ex-act, (A) Which at times sets us wonder-ing whether (P) That

P ^(A) ^(P)
may not ac-count for the fact — That our birthdays come al-ways to- geth-er. We could

P ^(A) ^(C.I.O.)
walk when we grew to be men But when we were born we were carried And

C.I.O.
each was a bach-e-lor then For nei-ther had ev-er been married!

C.I.O.
Oh! pray to our his-to-ry hark Their

P
Oh! pray to our his-to-ry hark Our

A
Oh! pray to our his-to-ry hark Our

leggiere

Eyes and no eyes.

N. 10473.

CLO. sto - ry is sing - u - lar ve - ry And just - i - fies well the re -

P sto - ry is sing - u - lar ve - ry And just - i - fies well the re -

A sto - ry is sing - u - lar ve - ry And just - i - fies well the re -

CLO. - mark, Oh! der - ry oh der - ry down der - ry

P - mark, Oh! der - ry, oh der - ry down der - ry Oh!

A - mark, Oh! der - ry, oh der - ry down der - ry

CLO. Oh! pray to their his - to - ry bark Their

P pray to our his - to - ry bark Our sto - ry is sing - u - lar

A Oh! pray to our his - to - ry

CLO. sto - ry is sing - u - lar ve - ry And

P. ve - ry sing - u - lar ve - ry And

A. hark Our sto - ry is sing u - lar ve - ry And

CLO. just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry. And

P. just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry. And

A. just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry, And

CLO. just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry

P. just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry

A. just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry A -

poco accel. (CCL) (A)

A ston - ish - ing ques - tions oc - cur. A so - lu - tion per - haps I may ren - der? If

(P) (A)

I had been changed to a her. And I had been female in gen - der. And

(CLO) (A)

both had been twins from our birth. But born of two dif - fer - ent

(A) (P) CLO

mo - thers. What ev - er re - la - tion on earth. Would each of us be to the

CLO. On that point they are still in the dark The que-ry is sing-u-lar,
 P o-ther? On that point we are still in the dark The que-ry is sing-u-lar,
 A On that point we are still in the dark The que-ry is sing-u-lar,

ff *leggiero*

CLO. ve-ry And just.i.fies quite the re mark, Oh! der-ry, oh derry down
 P ve-ry And just.i.fies quite the re mark, Oh! der-ry, oh derry down
 A ve-ry And just.i.fies quite the re mark, Oh! der-ry, oh derry down

CLO. der-ry. On that point they are still in the
 P der-ry. On that point we are still in the dark The
 A der-ry. On that

CLO. dark The que-ry is sing-u-lar, ve-ry And

P que-ry is sing-u-lar, ve-ry sing-u-lar, ve-ry And

A point we are still in the dark The que-ry is sing-u-lar, ve-ry And

CLO. just-i-fies quite the re-mark, Oh! der-ry, oh derry down der-ry. And

P just-i-fies quite the re-mark, Oh! der-ry, oh derry down der-ry, And

A just-i-fies quite the re-mark, Oh! der-ry, oh derry down der-ry, And

CLO. just-i-fies quite the re-mark Oh! der-ry, oh der-ry down der-ry.

P just-i-fies quite the re-mark Oh! der-ry, oh der-ry down der-ry.

A just-i-fies quite the re-mark Oh! der-ry, oh der-ry down der-ry.

cue "Well, you won't have to wait long, for here she is!"

Quartett.

Clochette, Columbine, Pierrot and Arlequin.

Nº 4.

Poco agitato.

COLUMBINE

Well,

here's a ve-ry pretty state of things, Up-on my word I don't know what to do. Each

day some fresh perplexing worry brings Such ter-ri-bly bad luck I nev-er knew!

Tempo di Valse.

PIERROT.

Oh! we love you fond - ly, mad - ly. We would mar - ry you most glad - ly

ARLEQUIN.

Oh! we love you fond - ly, mad - ly. We would mar - ry you most glad - ly

p

(irritably)

COL. Go a - way and let me be!

P. I a - dore you, so does he so does he

A. I a - dore you, so does he

CLOCHETTE.

(COL.)

GL.O. Why what's happened, come, come, dry your eye. The cloak that un - cle ordered me to

p

COL. *(sobbing)* *(CLO.)*
 buy— Yes, yes— I'm al-most dy-ing to be-hold it—

(COL.) (sobbing) *(CLO.)*
 A dozen crowns I paid to him who sold it— It must be beautiful in—

(COL.) *(CLO.)* *(COL.)*
 - deed to cost it! Come, show it me I can't, Why not? I've

(CLO.)
 Lost it— lost it— lost the cloak 'Tis a ve-ry se-rious

COL.
 lost it— lost the cloak 'Tis a ve-ry se-rious

CLD.  joke— Think of un_cle's awful rage Fix like this would

COL.  joke— How he'll blus_ter stamp and scold Fix like this would



CLD.  mad-den sage Who to tell him will make bold?

COL.  mad-den sage Who to tell him will make bold?



P  Oh! we love you fond - ly, mad - ly— We would mar-ry you most

A  Oh! we love you fond - ly, mad - ly— We would mar-ry you most



CLO.  Go a way and

COL.  Go a way and

P.  glad - ly I a - dore you, so does he so

A.  glad - ly I a - dore you, so

 *fz*

CLO.  let me be Well here's a ve ry pretty state of things Up on my word I

COL.  let me be Well here's a ve ry pretty state of things Up on my word I

P.  does he Oh we love you fond - ly,

A.  does he Oh we love you fond - ly,

 *mf*

CLO. don't know what to do, Each day some fresh per - plex-ing wor-ry brings. Such ter - ri - bly bad

COL. don't know what to do, Each day some fresh per - plex-ing wor-ry brings. Such ter - ri - bly bad

P. mad - - ly We would mar - - ry you most

A. mad - - ly We would mar - - ry you most

CLO. luck I nev - er knew! Such bad luck I nev - er knew —

COL. luck I nev - er knew! Such bad luck I nev - er knew —

P. glad - - ly I a - dore you so does he — and

A. glad - - ly I a - dore you so does he and

CLO.  nev_er, nev_er knew! _____ Such ter_ri_bly bad

COL.  nev_er, nev_er knew! _____ Such ter - ri -

P  so does he, I a - dore you and so,

A  so does he _____ I _____ a -



CLO.  luck I nev_er knew _____ I nev_er knew, such luck I nev_er knew, Such ter_ri_bly bad

COL.  _bly had luck I _____ nev - er knew, Such ter - ri -

P  and so does he _____ and so does he so

A  dore you and so does he _____ I _____ a -



CLO. luck I nev_er knew I nev_er knew, nev_er, nev_er knew nev_er nev_er

COL. bly bad luck I nev_er knew nev_er nev_er

P. and so does he I a_dore you and so

A. -dore you and so does he, and so

CLO. nev_er, nev_er knew.

COL. nev_er, nev_er knew.

P. — does he.

A. — does ha.

(cue "We both didn't see it. Shake hands")

No 4a.

(Exit for PIERROT and ARLEQUIN)

Tempo I.

(cue "I think I could love you if you were younger still")

Duet.

No 5.

Cassandra and Nicolette.

Allegretto assai.

NICOLETTE.

N

When you were eight and twen - ty You were ex - tre - me - ly

N wild;— Of wil - ful-ress you'd plen - ty, A gid - dy thoughtless child. All

N life seem'd su - gar can - dy, Hard - bake and balls of bran - dy; A lit - tle Jack - a - dan - dy And

CASSANDRA. NICOL.
N quite un - fit to mate, And quite un - fit to mate. Twas dol - ce far ni -

N - en - te When you were eight and twen - ty When you were eight and twen - ty

N
When you were twen - ty - eight — 'Twas dol - ce far ni - en - te

CAS.
'Twas dol - ce far ni - en - te

N
When you were eight and twen - ty When you were eight and twen - ty

CAS.
When I was eight and twen - ty When I was eight and twen - ty

N
When you were twen - ty - eight. —

CAS.
When you were twen - ty - eight. —

CAS.

But now I'm eight and fif - ty, I've reached the prime of

CAS.

life; I'm so - ber now and thrif - ty — And fit to take a wife. My

CAS.

boy - ish freaks are o - ver, No long - er I'm a rov - er, I'm fit to be a

CAS.

lov - er — I've come to man's es - tate. You've come to man's es - tate — I'm

molto rall.

CAS. *care - ful now and thrift - y For I am eight and fif - ty For I am eight and*

a tempo

N *He's care - ful now and*

CAS. *fif - ty For I am fif - ty eight — I'm care - ful now and*

N *thrift - y For he is eight and fif - ty For he is eight and*

CAS. *thrift - y For I am eight and fif - ty For I am eight and*

N *fif - ty For he is fif - ty eight —*

CAS. *fif - ty For I am fif - ty eight —*

fz fz

Eyes and no eyes.

cue "Oh here they are!" enter CASSANDRA and NICOLETTE.

Concerted Piece.

No 6.

Cassandra, Nicolette, Columbine and Clochette.

Tempo comodo.

CASSANDRA

Now, Co-lum-bine, the ma-gic cloak pro-duce, This

CAS. (aside)

mys-tic robe I'm dy-ing for to see! Al-though, a-las, it's

CAS.

ve-ry lit-tle use For it will be in-vis-i-ble to me For

Eyes and no eyes.

N. 10473.

Allegretto.

CAS

oh I am such a ter-ri-ble rake For eve-ry girl my heart does ache Of

mf

CAS

wick-ed old men I am the pink, I flirt- I o-gle- I leer- I wink!

Tempo I.

N

NICOLETTE.

Come let the cloak in-stanter be dis-

f

(aside)

N

- played, It's gorgeous beauties please at once un-fold A-las, a-las, I'm

f

N

ve-ry much a-fraid That ma-gic cloak I nev-er can be hold. For

N

Allegretto.

oh I am such a wick-ed old maid What-ev-er its age, what-

N

-ev-er its grade Oh ev-e-ry heart at once I seize, I

N

CLOCHETTE.

giggle, I flutter, I flirt, I tease. But,

CLO. 

un_cle, I ad_mit with ter_ror That I have made a se - rious

CLO. 

er_ror I've made the ve - ry great_est of mis_

CLO. 

_ takes, I said 'twas vis_i_ble to lo - vers true_ Its

CLO. 

on - ly vis - i - ble to flirts and rakes,

CLO. And

CLO. there - fore won't be vis - i - ble to you And

CLO. (N) therefore won't be visi - ble to you Why, what d'ye mean - the truth come quickly

N (CLO.) tell. To all true lo - vers its in - vis - i - ble.

Andante assai.

N Then, a - las, a - las, it can nev-er be vis-i-ble un-to you and

CAS. Then, a - las, a - las, it can nev-er be vis-i-ble un-to you and

N me For I am a lo-ver, a lover true. It can - not be seen by

CAS. me For I am a lo-ver, a lover true It can - not be seen by

Con moto.
(aside)

N me or you This is as right as right can be

CAS. me or you This ma-gic-al cloak I'm

Scherzando.


CLO.  For oh, she is such a

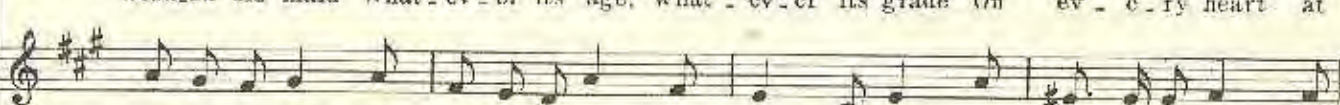
COL.  For oh, he is such a


N.  This ma_gic_al cloak In sure to see. For oh, I am such a

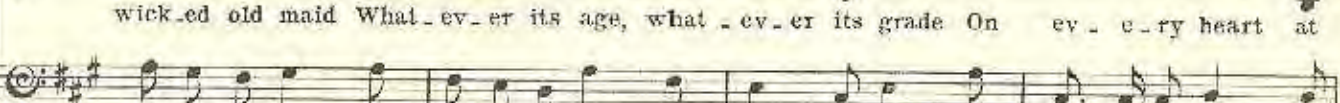
CAS.  sure to see. For oh, I am such a




CLO.  wick_ed old maid What-ev-er its age, what-ev-er its grade On ev-ery heart at

COL.  ter-ri-ble rake For ev-ery girl his heart doth ache. Of wick-ed old men He

N.  wick-ed old maid What-ev-er its age, what-ev-er its grade On ev-ery heart at

CAS.  ter-ri-ble rake For ev-ery girl my heart doth ache. Of wick-ed old men I



CLO. once does seize To gig-gle, to flut-ter, to flirt and tease. For oh, she is such a

COL. is the pink, To flirt_ to o_gle_ to leer_ and wink! For oh, he is such a

N. once I seize I gig-gle, I flut-ter, I flirt I tease. For oh, I am such a

CAS. am the pink, I flirt_ I o_gle_ I leer_ I wink! For oh, I am such a

CLO. wicked old maid What-ev-er its age, what-ev-er its grade On ev-e-ry heart at

COL. ter-ri-ble rake For ev-e-ry girl my heart does ache Of wick-ed old men He

N. wicked old maid What-ev-er its age, what-ev-er its grade Of ev-e-ry heart at

CAS. ter-ri-ble rake For ev-e-ry girl my heart does ache Of wick-ed old men I

CLO. once does seize On ev-ery heart at once does seize, To giggle, to flutter, to

COL. is the pink Of wicked old men He is the pink To flirt, to o-gle, to

N. once I seize On ev-ery heart at once I seize, I giggle, I flutter, I

CAS. am the pink Of wicked old men I am the pink I flirt, I o-gle, I

CLO. flirt and tease, To giggle, to flutter, to flirt and tease,

COL. leer and wink To flirt, to o-gle, to leer and wink.

N. flirt, I tease, I giggle, I flutter, I flirt, I tease.

CAS. leer, I wink, I flirt, I o-gle, I leer, I wink.

Finale.

Clochette, Columbine, Nicolette, Pierrot, Arlequin and Cassandra.

Agitato.

CLO.  A - go - ny and fell des -

COL.  A - go - ny and fell des -

N.  A - go - ny and fell des -

P.  A - go - ny and fell des -

A.  A - go - ny and fell des -

CAS.  A - go - ny and fell des -



CLO.  - pair! This will end I know not where! -

COL.  - pair! This will end I know not where! -

N.  - pair! This will end I know not where! -

P.  - pair! This will end I know not where! -

A.  - pair! This will end I know not where! -

CAS.  - pair! This will end I know not where! -



P I ——— believed un_til to - day ——— Both ——— possessed this heart of

P mine ——— Nei - ther less ——— and nei - ther

P more, Now ——— that I ——— have Co - lum.bina I've

P found ——— (a_lack and well a - day) ——— It is Clo - chette, Clochette that I a -

GLO. It is Clo - chette he a - dore.

COL. It is Clo - chette he a - dore.

N It is Clo - chette he a - dore.

P dore It is Clochette I a - dore.

A It is Clo - chette he a - dore.

BAS. It is Clo - chette he a - dore.



CLO. A - go - ny and fell des - pair This will end I know not

COL. A - go - ny and fell des - pair This will end I know not

N A - go - ny and fell des - pair

P A - go - ny and fell des - pair This will end I know not

A A - go - ny and fell des - pair This will end I know not

BAS. A - go - ny and fell des - pair This will end I know not



CLC. where.

COL. where.

N.

F. where.

A. where. I be - lieved un - til to - day On them both my heart was

CAS.

A. set — Neither less and neither more, Neither less and neither more —

cresc. *p*

A. Now that I pos - sess Clochette I've found (a - lack and well a - day) — Co - lum - bine I

tr

GLO. Co - lum.bine he does a - dore. A - go - ny - and fell des -

COL. Co - lum.bine he does a - dore. A - go - ny - and fell des -

N. Co - lum.bine he does a - dore. A - go - ny - and fell des -

P. Co - lum.bine he does a - dore. A - go - ny and fell des -

A. do a - dore - Co - lum.bine I do a - dore. A - go - ny and fell des -

CAS. Co - lum.bine he does a - dore. A - go - ny and fell des -

GLO. - pair This will end I know not where!

COL. - pair This will end know not where!

N. - pair This will end I know not where! -

P. - pair This will end I know not where! -

A. - pair This will end I know not where! -

CAS. - pair This will end I know not where! -

CLO. 
 I ——— believed un-til to day ——— Both ——— a — like in love did

CLO. 
 shine ——— Nei — ther less ——— and nei — ther

CLO. 
 more ——— Now ——— that Ar — — le — quin is mine I've

CLO. 
 found — (a-lack and well-a — day!) ——— It is Pier-rot, — Pierrot that I a —

CLO. *dore* — *It is Pierrot* — *I a - dore.*

COL. *It is Pierrot* — *she a - dore.*

N. *It is Pierrot* — *she a - dore.*

P. *It is Pierrot* — *she a - dore.*

A. *It is Pierrot* — *she a - dore.*

CAS. *It is Pierrot* — *she a - dore.*

A go - ny — *and fell des - pair* — *This will end* — *I know not*

A go - ny — *and fell des - pair* — *This will end I know not*

A go - ny — *and fell des - pair* — *This will end* — *I know not*

A go - ny — *and fell des - pair* — *This will end I know not*

A go - ny — *and fell des - pair*

A go - ny — *and fell des - pair*

f *pp*

CLO. where.

COL. where. I believed un-til to day That I loved them both so.

N.

P. where.

A. where.

CAS.

COL. so! Neither less and nei-ther more — Nei-ther less and nei-ther

COL. more. Now that I have got Pier-rot I've

COL. found (a-lack and well-a-day) Ar-le-quin I

Eyes and no eyes.

N. 10473.

CLO. Ar-le-quin she does a - dore

COL. do a - dore Ar-le-quin I do a - dore

N. Ar-le-quin she does a - dore

P. Ar-le-quin she does a - dore

A. Ar-le-quin she does a - dore

CAS. Ar-le-quin she does a - dore

N. *(lovingly)*
Hap - py, hap - py shall we be You and I and

CAS. Hap - py, hap - py shall we be You and I and

N. he and she; Hap - py we and hap - py they, Sing a mer - ry roun - de - lay

CAS. he and she; Hap - py we and hap - py they, Sing a mer - ry roun - de - lay

rall. very dismally *a tempo*

CLO. Sing a mer-ry roun-de-lay

rall. very dismally *a tempo*

COL. Sing a mer-ry roun-de-lay

N Dance and sing and flirt and quarrel,

rall. very dismally

P Sing a mer-ry roun-de-lay

rall. very dismally *a tempo*

A Sing a mer-ry roun-de-lay

CAS. Dance and sing and flirt and quarrel,

rall. *a tempo*

N Make it up and draw a mo-ral; Seal it with our lips of co-ral

CAS. Make it up and draw a mo-ral; Seal it with our lips of co-ral

rall. *a tempo*

N & CAS. retire up

N Sing a mer-ry roun-de-lay!

CAS. Sing a mer-ry roun-de-lay!

leggero

CLO. COL.

If I wed Ar-le-quin, my thoughts will range! While they're not looking at us

CLO. goes to PIERROT
COL. goes to ARLEQUIN.

COL.

let us change!

rall. e dim.

pp

Allegretto.

CLO. COL. N. P. A. CAS.

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

ff Allegretto.

CLO. Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

COL. Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

N Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

P Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

A Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

GAS. Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

CLO. Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

COL. Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

N Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

P Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

A Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

GAS. Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

GLO. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

COL. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

N. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

P. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

A. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

CAS. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

GLO. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

COL. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

N. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

P. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

A. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

CAS. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

63

CLO. *rall.* lips of coral_ Sing a mer-ry roun-de-lay! *a tempo* Sing a mer-ry roun-de-lay

COL. *rall.* lips of coral_ Sing a mer-ry roun-de-lay! *a tempo* Sing a mer-ry roun-de-lay

N. *rall.* lips of coral_ Sing a mer-ry roun-de-lay! *a tempo* Sing a mer-ry roun-de-lay

V. *rall.* lips of coral_ Sing a mer-ry roun-de-lay! *a tempo* Sing a mer-ry roun-de-lay

A. *rall.* lips of coral_ Sing a mer-ry roun-de-lay! *a tempo* Sing a mer-ry roun-de-lay

CAS. *rall.* lips of coral_ Sing a mer-ry roun-de-lay! *a tempo* Sing a mer-ry roun-de-lay

rall. *ff a tempo*

The image shows a page from a musical score for the song "The Rose Tree." The score is written for a vocal ensemble and piano accompaniment. The vocal parts are labeled GLO. (Soprano), COL. (Contralto), N. (Tenor), P. (Baritone), and A. (Bass). The piano part is labeled CAS. (Cello/Double Bass). The key signature is G major (one sharp) and the time signature is 2/4. The vocal parts are mostly whole notes, while the piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand. The score is written on a single page with a yellowed background.

Bye and no eye-

Memorandum—The Publisher and Proprietor of this Work has had to have it reset to music, owing to the Original Setting having been lost.

CROKE, WALTER, 34, EABLE STREET, HOLBORN, W.C.